parterre

an installation by lauren fensterstock

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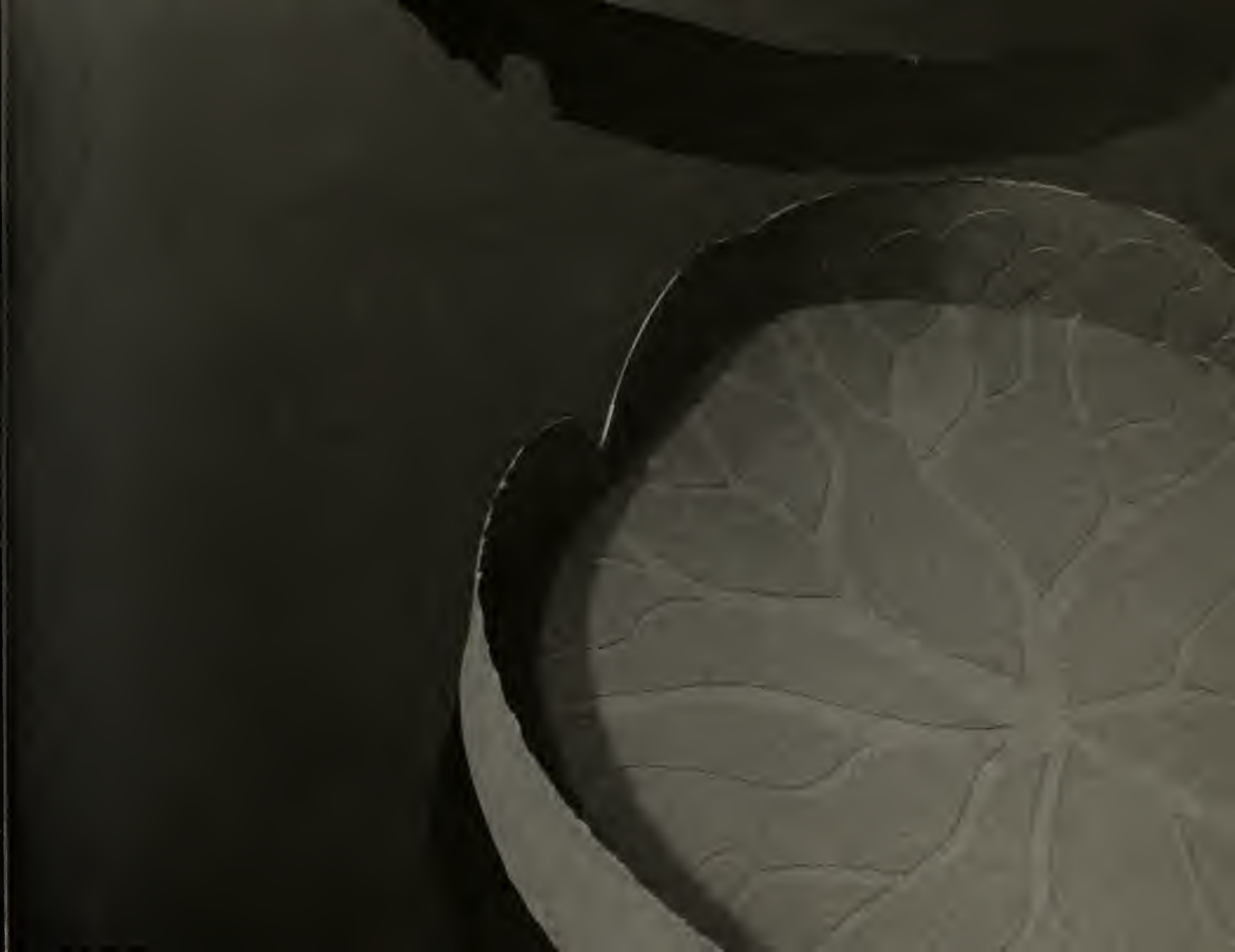
BOWDOIN COLLEGE MUSEUM OF ART BRUNSWICK, MAINE



artist's statement

Recently, I fell in love with gardening. This was a complete surprise because I have always seen myself as an indoors kind of person. Nature was completely off my radar, something I would whir by in my car with the windows closed and the air conditioning on high.

When I decided to test out my green thumb in my tiny backyard, I found that I had immediate and very definite opinions about how a garden should look. My preference was for all things *natural*. In my mind, natural meant asymmetrical, slightly wild and overgrown, steeped with a romantic sensibility, and somehow eerily omnipotent. I took painstaking care to arrange my flowers so that they looked unarranged. I agonized over the curl of every leaf and the balance of color and texture. Not a single plant I selected for my wild space was actually indigenous to the garden's location in downtown Portland, Maine. Increasingly, I became aware that my ideas about *nature* were, in fact, embarrassingly civilized.

In preparation for *Parterre*, I spent months searching the Bowdoin College Museum of Art's rich collection for artists' depictions of the natural world. In particular, I became fascinated with two sets of prints: *Views of the Chateau and Gardens of Rueil*, designed by Israel Silvestre with etching help from the Perelle family, and *Victoria Regia, or the Great Water Lily of America* by

William Sharp. Both are exquisitely rendered and illustrate man's reshaping of nature to express his own sense of place in the natural order. In the seventeenth-century world of Rueil, man was king (often quite literally so, as this was a site where the King of France spent many weekends) and as such restructured the earth to improve upon the work of nature. A belief in the power of geometry and the use of clever technical innovations warped nature into the setting for a display of power and personal entertainment. In contrast, Sharp's nineteenth-century illustrations of rare water lilies found deep within the unexplored Amazon tell of a sensual landscape full of exotic specimens, adventure, and the possible fulfillment of a new world.

My research and responses, much like my backyard, are filtered through my own sense of being in the world. The more I discovered in the Museum's collection storage, the more complex I understood my topic to be. This perfectly reflects my own world view: a world I find to be layered, mysterious, full of divine intervention, a thing of past and present merged, and so completely *other* that its effect is impenetrably isolating. As a result, my work may do more to obfuscate than to clarify.

It was written that in the beginning the world was mishmash, and as always, things stay marvelously the same.

The previous images are details from *Lily Pond*, 2008

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Alison Ferris, Curator of the Exhibition

"The garden": a magnificent median way between the wild biological state and the scientific laboratory—similar to the ancient work of the goldsmith, who combined the anarchically multiplied crystal and the infernal "libertinage" of precious stones with the ordered, pedantic application of the artisan, the artist, at work. The tree seen through a window, which seems to have been specially made, is something entirely other than trees in general.[1]
MIKLÓS SZENTKUTHY

"Landscape" is what Lauren Fensterstock answered when asked what she wanted to investigate when she was invited to create new work in response to the collections of the Bowdoin College Museum of Art. Landscape is not an unexpected rejoinder, given the extent of the Museum's landscape holdings and the artist's base in Maine, a state keenly invested in its physical environment. However, it *was* unexpected given the fact that Lauren Fensterstock is a long-time New Yorker, who can best be described as a conceptual artist trained as a jeweler.

Fensterstock began looking at the collection when the Museum was closed in 2006 for renovation, when most of the collection was stored far off-site and only some of the Museum's works on paper were available for perusal. During this process she began to narrow in on a specific topic—European formal gardens. Her "eureka" moment came shortly after the Museum acquired a set of twelve 1661 etchings by Israel Silvestre that depicted Cardinal de Richelieu's gardens at Rueil. Another revelatory moment came when the oversized works on paper returned to the Museum, and Fensterstock discovered the American artist William Sharp's 1854 botanical illustrations of the magnificent Amazonian water lilies called *Victoria Regia*. Separated by two hundred years, these two sets of prints and the social and cultural histories in which they were created fueled the development of Fensterstock's installation *Parterre*.

The Rueil Gardens

Cardinal de Richelieu commissioned architect Jacques Lemercier to plan the Rueil gardens between 1633 and 1642. According to garden historian Kenneth Woodbridge, the Rueil gardens, destroyed in the early eighteenth century, were the most admired and original European gardens in the mid-seventeenth century.[2] They greatly influenced the architect André Le Nôtre, who created the gardens at Versailles for Louis XIV. Rueil's uniqueness

Previous pages:
Detail of the cubic zirconia wall installation (see pp. 26-27)

Watches, jewelry, Fensterstock sculptures (see checklist, pp. 30-31)

Opposite:
William Sharp, *Intermediate Stages of Bloom, Victoria Regia*

was characterized by the architect's bringing together characteristics of the French classical garden tradition with those of Italian gardens. Woodbridge summarizes the two styles concisely in his article "The Picturesque Image of Richelieu's Gardens at Rueil":

> Briefly then, the French classical tradition of garden design aimed to display the architecture of the house as a symbol of the status of the owner; his public persona, as it were, without any hint of his private character. The Italian gardens (Tivoli, Caprarola, Pratolino, Bomarzo, Aldobrandini) were not only more private places; they also displayed those fantasies which public dignity did not permit.[3]

Lemercier, and later the Duchess d'Aiguillon, who inherited Rueil from Richelieu, her uncle, took advantage of the irregularity of the site to dispose a lavish series of features: a *Grande Allée*, canals, grottoes, cascades, balustraded steps, and framed views. In the design of the prints, Silvestre, and the Perelle family of etchers, owe their approach to the landscape painters working in Rome at the end of the sixteenth and early part of the seventeenth centuries. Despite their leaning towards rendering the picturesque rather than accurate topography, we are still able to appreciate the characteristics that made the gardens unique for their time. For instance, aggressive water games like the Fontaine du Dragon were, as Woodbridge points out, "a positive enticement to disorder." Woodbridge elaborates, noting: "Louis Huygens wrote in 1655 that people were obliged to leave their swords at the entrance, because of the disturbances arising from those who were annoyed at being wetted."[4]

Victoria Regia

Now known as the *Victoria Amazonica*, this dramatic South American water lily deeply entered the imagination of mid-nineteenth-century England and America. It inspired the design of the Crystal Palace (and perhaps popularized the metaphor describing delicate, fragile constitutions as "hothouse flowers"). Special glass conservatories were built for the sole purpose of encouraging *Victoria Regia's* survival in foreign, inhospitable climates. Its lavish flowers and leaves are the subject of Sharp's portfolio of spectacular oversized prints that was accompanied with text by John Fisk describing the discovery of these flowers in the Amazon and accounts of their subsequent cultivation.

Fisk's text was primarily descriptive and historical, whereas contemporary scholar Margaret Flanders Darby critically summarizes the socio-cultural conditions underlying the nineteenth-century fascination with the plant:

> The history of this tropical plant's journey to England is strikingly typical of the scientific and imperial motives that encouraged Englishmen to penetrate forbidding foreign environments in order to pluck up what grew there, often destroying whole ecosystems in the process. Having worked so hard to bring home plants made vulnerable by this very resourcefulness, they then devoted themselves to the delicate sensitivity of the plants' needs, the better to raise them in a completely different climate.[5]

Sharp and Fisk do not mention the international race to cultivate the lily. Darby, however, points out that "the lily's early history in England, as with palms, orchids, and other desirable exotic species, is also an account of aristocratic and scientific competition."[6] In November of 1849 Joseph Paxton, head gardener to the sixth Duke of Devonshire at Chatsworth, was the first man to bring the Amazonian water lily to flower in England. Simon Schama writes: "The difference between the attempts of the Renaissance botanists to encompass the world in a garden

The Gigantic Water-lily (Victoria Regia), in flower at Chatsworth, as it appeared in *The Illustrated London News*, November 17, 1849.
Courtesy the George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library, Brunswick, Maine.

Lauren Fensterstock, *Fountains*, 2008

Israel Silvestre and the Perelle Family, *Large Cascade at Rueil*, Bowdoin College Museum of Art, 2007.6.4.12

and the imperial tropical gardening of the nineteenth century was simply the industrial marriage of glass panes and iron ribs."[7] Indeed the same Joseph Paxton, only two years later in 1851, designed the Crystal Palace, crediting the complex leaf structure of the giant water lily as the inspiration for his structure's engineering and architectural audacity.

Parterre

Entering the Bowdoin College Museum of Art's Halford Gallery, a space the artist chose because its plan reminded her of those of European formal gardens, viewers are immediately confronted with Fensterstock's bold interpretation of a water lily pool for the *Victoria Regia*. Her eight-foot by twenty-foot pool and its plants and contents, however, are entirely—and strikingly—black. The water lily pads and flowers, as well as the grass that sprouts up between them, are created from exactingly sliced, inky black paper. The gigantic leaves and stately, elegant flowers sit on reflective black Plexiglas that provides the illusion of water. The plants are presented as expansive and thriving at the front of the pool; towards the back, however, they metamorphose into overflowing piles of intricate, obsessively quilled paper forms. These beautifully crafted "paper filigree" shapes dramatically disintegrate into beds of crushed black charcoal.

Sharp's striking oversized prints of the *Victoria Regia* hang prominently in the gallery to underscore their generative influence on the artist's project. Yet Fensterstock's flowers are not primarily about the extraordinarily visceral presence of the plants that were described so lovingly, even erotically, in Fisk's text. Instead, her three-dimensional rendering of *Victoria Regia* is based on Sharp's manner of presenting visual information: clean, crisp, and precise. His bold and colorful illustrations, which augment the verbal descriptions found in the text, were created for an audience that could not travel to Chatsworth in England or Salem in Massachusetts where the plant was successfully cultivated. Both in the prints and in Fensterstock's water lily pool, we encounter a *representation* of nature.

Fensterstock is interested in how, throughout Western history, human beings have brazenly re-visioned the world of nature and, acting upon their plans, thought to improve upon it. She views this attitude as simultaneously audacious, wonderfully idealistic, and extremely seductive.[8] Both the Rueil Garden and the *Victoria Regia* prints participate in this re-visioning; *Parterre* both criticizes this point of view and takes pleasure in the elaborate human imagination and inventiveness necessary to support such creative endeavors.

Fensterstock herself crafts nature in *Parterre*, emphasizing her point through the handwork of quilling, a craft dating back to the sixteenth century (and, according to some, possibly even to ancient Egypt). The technique involves tightly rolling small pieces of paper and gluing them together to create the illusion of metal filigree more frequently found in decorative art and jewelry. Though "natural" might not be the first word that comes to mind in the face of *Parterre*, Fensterstock's materials—paper and charcoal—come from nature and are two of the oldest materials in the history of art-making. Like the goldsmith described in the opening quote by Szentkuthy, Fensterstock the jeweler and disciplined artisan manipulates these natural materials into something entirely new in which to revel.

She seductively invites the viewer to accompany her into her arena of investigation and creativity. She boldly decorates the perimeter of the entire gallery by embedding thousands of simulated diamonds, cubic zirconia, in a continuous horizon line around the walls. The sparkling line draws attention to the shape of the gallery's walls, with their elegant bends and recesses, and

emphasizes the physical position of the viewer in this defined space. Gardens, like galleries, are designed to be moved through, and are often planned so that viewers pause at appointed moments to appreciate a controlled vista. Fensterstock's ring of cubic zirconia emphasizes that space *surrounds* us—it is not merely in front of us. *Parterre* transports viewers into the work of art to be encircled and embraced by the sparkling band.

On the north wall of the gallery Fensterstock's sparkling gems recreate a map of the hedge labyrinth from the garden of Versailles. Louis XIV had the labyrinth built for his son, the Dauphin and the future king of France. "The hedge-lined alleys of the maze contained a series of highly decorative fountains, which were organized as a kind of teaching tool for the young boy. Each of the fountains represented an Aesop fable, those timeless tales that teach moral lessons on, among other things, jealousy, ignorance and deception—moral lessons that the king wished to teach to his young son."[9] Fensterstock's intent is not to impress her viewers with the opulence of her materials, the level of her craftsmanship, or her imaginative intellectual mining of the Museum of Art's collection. The map of this hedge maze suggests instead the lessons and wisdom to be drawn from stories that illustrate examples by which Western culture and society has seen its destiny as master and possessor of nature.

Parterre is also a lament. The consequences of human arrogance in the face of nature and the environment are acutely felt today, and *Parterre* mourns this human hubris. The black flowers flourish in one part of the pond but elsewhere disintegrate into an elaborate ruin suggesting devastation and loss. The water lilies, in obsessively hand-made majesty, sit within what could be seen as a large shadow box, suggesting a link to another ornamental craft tradition popular during the Victorian era, the elaborate mourning wreaths made from human hair. And mirrored in the black Plexiglas, the lily pond garden becomes a representation of "a miniature, transportable cosmos, always on the verge of disappearing."[10]

A long horizontal display case contains rarely seen eighteenth-century European timepieces from the Museum's permanent collection. Fensterstock insinuates three of her own ruby- and diamond-ornamented "timepieces"—two potatoes and one banana—into the same case. Her jewel-encrusted fruits and vegetables record the passage of time quite differently from the marvelously complex mechanical watches; hours and days register by the rate at which the organic matter has withered and decayed. Unlike the watches, which represent time as measured by Western culture (and were symbols of ostentatious wealth), Fensterstock's humble objects represent nature's time, which she makes precious by decorating it in a manner similar to the bejeweled, enameled, and filigreed watches. As a complete installation, *Parterre* suggests not only that nature's time is precious, but that, now more than ever, it is in crisis. Yet in time there is possibility and *Parterre*, in the end, holds out hope for the survival and flowering of human imagination.

Notes

1. Miklós Szentkuthy, *Vers l'unique métaphore*, trans. Eva Toulouse (Paris: José Corti, 1991), 27. Szentkuthy was a twentieth-century Hungarian fiction writer.
2. Kenneth Woodbridge, "The Picturesque Image of Richelieu's Gardens at Rueil," *Gorden History*, Vol. 9, No. 1 (Spring, 1981), 2.
3. Woodbridge, 21.
4. Woodbridge, 21.
5. Margaret Flanders Darby, "Joseph Paxton's Water Lily," *Bourgeois and Aristocratic Cultural Encounters in Gorden Art, 1550–1850*, ed. Michel Conan (Washington, D.C.: Dumbarton Oaks Press, 2002), 258.
6. Darby, 259.
7. Simon Schama, *Landscope and Memory* (New York: Alfred A. Knopf, 1995), 564.
8. Ian Paige, "Nature Times Three: A Conversation with Lauren Fensterstock," *Portland Phoenix*, September 19, 2007.
9. Amanda Crider Sykes, "Lost Labyrinth," Smithsonian.com, July 1, 2001, http://www.smithsonianmag.com/travel/Lost_Labyrinth.html
10. Allen S. Weiss, *Mirrors of Infinity: The French Formol Gorden and 17th-Century Metaphysics* (New York: Princeton Architectural Press, 1995), 85.

Biography

Born 1975, Towson, Maryland

Education

1998–2000 SUNY New Paltz, New Paltz, New York, M.F.A.
1996–1997 Parsons School of Design, New York, New York, B.F.A.
1996 (Summer) Penland Mountain School of Crafts, Penland, North Carolina
1993 (Fall) School of Visual Arts, New York, New York
1992 (Summer) Rhode Island School of Design, Providence, Rhode Island

Solo Exhibitions

2008 *Parterre*, Bowdoin College Museum of Art, Brunswick, Maine
Folly, Sienna Gallery, Lenox, Massachusetts
2007 *A Third Nature*, Aucocisco Gallery, Portland, Maine
2006 *Lauren Fensterstock*, University of Maine Museum of Art, Bangor, Maine
2005 *Dearest*, Aucocisco Gallery, Portland, Maine
2004 *Castles in Spain*, Hay Gallery, Portland, Maine
2003 *Precarious Heirlooms*, Center for Maine Contemporary Art, Rockport, Maine
2001 *Otherwise Portraits*, Bannister Gallery, Rhode Island College, Providence, Rhode Island
Lauren Fensterstock, Hay Gallery, Portland, Maine
2000 *Small Views*, SUNY New Paltz, New Paltz, New York

Selected Group Exhibitions

2009 *Reactions*, Craft Alliance, St. Louis, Missouri
2008 *The Thinking Body*, Jordan Schnitzer Museum of Art, Eugene, Oregon; Museum of Art and Design, San Francisco, California
Lauren Fensterstock, Dylan McManus, Justin Novak, Dorsky Curatorial Projects, Long Island City, New York
New Natural History, Portland Museum of Art, Portland, Maine
2007 *In Situ*, Bakalar Gallery, Massachusetts College of Art, Boston, Massachusetts
Sofa New York, with Sienna Gallery, New York, New York
Laced with History, John Michael Kohler Art Center, Sheboygan, Wisconsin
Marriage of True Minds, University of New England Art Gallery, Portland, Maine
2006 *Sofa Chicago*, with Sienna Gallery, Chicago, Illinois
LandEscapes 2006, Beech Hill Farm, College of the Atlantic, Mount Desert, Maine
Sofa New York, with Sienna Gallery, New York, New York
Maine Biennial, Center for Maine Contemporary Art, Rockport, Maine
2005 *Everything But Paper Prayers*, Barbara Krakow Gallery, Boston, Massachusetts
Precious Little, Albany International Airport, Albany, New York
Touchstones, Blum Gallery, College of the Atlantic, Bar Harbor, Maine
Portland Biennial, Portland Museum of Art, Portland, Maine
2004 *Exposing Scarlet*, Mills Gallery, Boston Center for the Arts, Boston, Massachusetts
Exquisite Corpses, Bowdoin College Museum of Art, Brunswick, Maine
Home, DUMBO Art Center, Brooklyn, New York; University of New England, Portland, Maine
2003 *New Paltz Metalsmiths*, Andora Gallery, Carefree, Arizona
Treats, Hay Gallery, Portland, Maine
Composition 101, Center for Maine Contemporary Art, Rockport, Maine
Curiosity, Center for Maine Contemporary Art, Rockport, Maine
2002 *Decisions & Revisions: Lauren Fensterstock & Aaron T. Stephan*, Hay Gallery, Portland, Maine
The Sacred and Profane: The Devil Made Me Do It, The Battery Steele, Peaks Island, Maine
2001 *Spot: The Sacred and Profane*, The Battery Steele, Peaks Island, Maine
Portland Regional 50, Danforth Gallery, Portland, Maine,
Seasonal Affective Disorder, The Deep Listening Space, Kingston, New York
21st Century Metalsmiths: Individual and Collaborative Works, New Art Center in Newton, Newtonville, Massachusetts

2000 *Fairy Tale: Roy Kortik, Rachel Sekelman, Lauren Fensterstock*, Elsa Mott Ives Gallery, New York, New York
Remergence, Filament Gallery, Portland, Maine
CAA New York State Area MFA Exhibition
1998 *2447* (Ludger Ballun science fiction film; included Fensterstock jewelry)
1997 *Metalworks*, PSD-X, New York, New York
1993 *Young Artists '93*, Katonah Museum of Art, Katonah, New York

Awards and Honors

2006, 2004 Good Idea Grant, Maine Arts Commission
2005 Louis Comfort Tiffany Foundation, grant nominee
2004, 2003 Portland's Most Influential, *Portland Phoenix*
2002 Maine Artist Access, juried statewide directory
2001 Portland Regional 50, jurors' pick
1999 Creative Projects Award, SUNY New Paltz, New Paltz, New York

Selected Bibliography

Andresen, Kristen. "Jack Montgomery: New Work; One-of-a-kind Jewelry by Lauren Fensterstock," *Bangor Daily News*, January 18, 2001.

Andresen, Kristen. "Sense of Discovery: Portland Artist Translates Life into Tangible Forms," *Bangor Daily News*, May 8, 2001.

Beem, Edgar Allen. "3 Mortal Women Possessed," *The Portland Forecaster*, April 13, 2005.

Boulanger, Susan. "Tempted by a Dream," *Art New England*, December/January, 2004.

Carlock, Marty. "21st Century Metalsmiths: Individual and Collaborative Works," *Sculpture Magazine*, January 2002.

Gannon, Victoria. "Books and Bumbershoots," *Casco Bay Weekly*, February 21, 2002.

Gold, Donna. "The Art of Maine: Where Tradition Meets the Cutting Edge," *ARTNews*, September, 2005.

Ingraham, Katherine. "View: Metals Installations," *Metalsmith Magazine*, vol. 27, no. 2, 2007.

Irvine, Alex. "Artifactual: Dumbo Goes 'Home'," *Portland Phoenix*, February 24, 2004.

Isaacson, Phil. "Art Review," *Portland Press Herald, Maine Sunday Telegram*, August 17, 2003.

Keyes, Bob. "New York's Home Show Is Where the Maine Art Is," *Portland Press Herald, Maine Sunday Telegram*, January 18, 2004.

Keyes, Bob. "Talent Times 2," *Portland Press Herald, Maine Sunday Telegram*, February 9, 2003.

Little, Carl. "Lauren Fensterstock," *Art New England*, June/July 2006.

McQuaid, Cate. "Red-Letter Days at BCA Reveal Society's Secrets," *Boston Globe*, October 10, 2004.

Paige, Ian. "Nature Times Three," *Portland Phoenix*, September 21, 2007.

Russell, Jenna. "Art Fresh and Local," *Portland Phoenix*, May 25, 2001.

Thompson, Chris. "Becoming Queen," *Portland Phoenix*, cover story, April 1, 2005.

Thompson, Chris. "Fearless Form," *Portland Magazine*, September 2004.

Selected Published Writings

"Fresh Paint, New Media," *Art New England*, April/May 2007.

"Jill Dalton," *Art New England*, regional review, February/March 2007.

"Found," *Art New England*, regional review, February/March 2007.

"The Maine Print Project," *Art New England*, December/January 2007.

"John Whalley," *Art New England*, regional review, August/September 2006.

"Surviving in Northern New England," *Art New England*, June/July 2006.

"Josephina Auslender," *Art New England*, regional review, June/July 2006.

"Unveiled," *Art New England*, regional review, February/March 2006.

"Dozier Bell," *Art New England*, spotlight review, February/March 2006.

"In the Studio with Rose Marasco: The Home as Studio and Laboratory," *Art New England*, December 2005/January 2006.

"Sportsman Redux," *Art New England*, spotlight review, August/September 2005.

"Anya Lewis," *Art New England*, regional review, June/July 2005.

"Eve Peri: Fiber Artist," *Art New England*, regional review, June/July 2005.

"Between Science and Art," *Art New England*, spotlight review, April/May 2005.

"Light in the Dark," *Art New England*, regional review, April/May 2005.

"The Next 25 Years of Percent For Art," *Maine Arts Magazine*, Winter 2004.

The Fetish Garden, catalogue essay, The Hay Gallery, Portland, Maine, 2003.

Gathering Tiers: The Work of Judith Allen, catalogue essay, Jill Yakas Gallery, Athens, Greece, 2003.

Selected Exhibitions Curated

Benaki Museum, Athens, Greece
AFI: Looking Forward/Looking Back, May 2009

Institute of Contemporary Art at Maine College of Art, Portland, Maine
Arthur Ganson: Machines Contemplating Time, 2008
Lisa Young: Transcendence and Temporality, 2008

Hay Gallery, Portland, Maine
Botanicals, 2003
The Fetish Garden: Jack Montgomery, 2003
Ornament as Content, 2003

Saco Museum, Saco, Maine
Image in Print, 2002
Still Lifes: A Tradition Retold, 2002
Life Is Uncertain: Past and Present American Mourning Customs, 2001
On a Very Small Scale, 2001
Hodgepodge, 2000
Icons, 2000
Inspired by Saco: Artists Respond to the Collection, 2000

The Battery Steele, Peaks Island, Maine
Spot: The Sacred and Profane, 2001

Lauren Fensterstock is represented by Aucocisco Gallery, Portland, Maine

Checklist of Objects

Works in the Exhibition

Works by Lauren Fensterstock
Courtesy of the Artist and Aucocisco Gallery, Portland, Maine

Lily Pond, 2008
quilled paper, Plexiglas, and charcoal installation
Lily Pond was assembled on site at the Bowdoin College Museum of Art. The piece contained thousands of tiny paper parts.

Horizon/Versailles, 2008
cubic zirconia wall installation
Horizon/Versailles was assembled on site at the Bowdoin College Museum of Art. The gallery walls were inlaid with approximately 5,000 3 mm stones. The piece was dismantled at the end of the exhibition.

War of the Roses, 2008
ink and gouache on paper

Fountains, 2008
ink and gouache on paper

What Happens I, 2005
diamonds in potato

What Happens II, 2005
diamonds, ruby, and sapphires embedded in potato

What Happens III, 2007
diamonds and sapphires in banana

Bowdoin College Museum of Art
Prints

Israel Silvestre, the Younger, French, 1621–1691, with the Perelle Family
Views of the Chateau and Gardens of Rueil, 1661
six from a set of twelve etchings on paper
Museum Purchase, James Phinney Baxter Fund, in memory of Professor Henry Johnson
2007.6.4.5, .6, .7, .8, .10, and .12

William Sharp, American, 1803–1875
Complete Bloom from "Victoria Regia, or the Great Water Lily of America," 1854

chromolithograph
Gift of David P. Becker, Bowdoin Class of 1970
1978.16

William Sharp, American, 1803–1875
Opening flower from "Victoria Regia, or the Great Water Lily of America," 1854
chromolithograph
Gift of David P. Becker, Bowdoin Class of 1970
1991.42.2

William Sharp, American, 1803–1875
Underside of leaf from "Victoria Regia, or the Great Water Lily of America," 1854
chromolithograph
Gift of David P. Becker, Bowdoin Class of 1970
1991.42.3

William Sharp, American, 1803–1875
Intermediate stages of bloom, "Victoria Regia, or the Great Water Lily of America," 1854
chromolithograph
Gift of David P. Becker, Bowdoin Class of 1970
1991.42.4

William Sharp, American, 1803–1875
Opening bud from "Victoria Regia, or the Great Water Lily of America," 1854
chromolithograph
Gift of David P. Becker, Bowdoin Class of 1970
1991.42.5

Watches and Jewelry
Mermillon, French, early eighteenth century
Blue Enamel Gemmed Watch
Bequest of the Honorable James Phinney Baxter
1921.12.15

Julien Le Roy, French, 1686–1759
Gemmed Byzantine Repeater Watch
Bequest of the Honorable James Phinney Baxter
1921.12.11

Henrique Favre, French, eighteenth century
Tortoise Triple Case Watch, 1730
Bequest of the Honorable James Phinney Baxter
1921.12.29

Phillippe Terot, French, eighteenth century
Gemmed Painted Watch, 1740–1750
Bequest of the Honorable James Phinney Baxter
1921.12.17

Unknown Artist, early eighteenth century
Fine Enamel Watch Case
Bequest of the Honorable James Phinney Baxter
1921.12.5

George Dunlop, British, eighteenth century
Filigree Repeater Watch
Bequest of the Honorable James Phinney Baxter
1921.12.22

Julien Le Roy, French, 1686–1759
Gemmed Painted Repeater Watch
Bequest of the Honorable James Phinney Baxter
1921.12.13

Unknown Artist, late eighteenth century; setting early nineteenth century
Ring
Gift of Miss Margaret Folger
1967.2

Book
James Gairdner, author, Scottish, 1828–1912
Houses of Lancaster and York, with the Conquest and Loss of France,
London: Longman, Green, and Company, 1896 (ninth edition)
book bound in green levant with gold tooling and inlaid design
Courtesy of the George J. Mitchell Department of Special Collections & Archives, Hawthorne-Longfellow Library, Bowdoin College

I would like to offer my sincerest gratitude to the many people who helped to bring this exhibition to life. First and foremost to the incomparable Katy Kline and Alison Ferris who provided the utmost of support and inspiration, encouraging my wildest ideas with thought-provoking feedback and compassion. To Curatorial Assistant Kacy Karlen, who spent countless days by my side as we scoured Bowdoin's collection storage facility; to Peter Shellenberger for his beautiful photographs; to Jean Wilcox for the design of this catalogue; to Museum Registrar Laura Latman, who let me paw through her carefully ordered collection facility; and to Preparator José Ribas for his assistance with—and often tolerance for—my installation requests. Thank you to David Becker for his knowledge of the *Victoria Regia* prints and to Andy and Virginia at Aucocisco Galleries. A special thank you to my studio assistant, Olivia Cyr, who spent hundreds of hours curling paper by my side, with additional help from Michael Deles, Molly Vogel, and my best friend Rebecca FitzPatrick, who often got sucked into cutting paper when tempted by a dinner invitation. Thank you to Dad, Eric, and Naomi, and to Mom, my gardening confidant and regular partner in plant fancy. Most significantly, I would like to thank Aaron T. Stephan, who supported me through the madness of making this piece and is inspiration for my dreams of eternity in a garden built for two.
Lauren Fensterstock

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building Maine communities through the arts

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Bowdoin College Museum of Art
Brunswick, Maine

12.00

Bowdoin

Bowdoin College Museum of Art
Brunswick, Maine